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ABSTRACT

Based on the poem "1960s: Decade of Muffled Drums," this guidebook suggests how multimedia presentations enhance and illustrate literary selections. The booklet is intended both for teachers planning a media course and for teachers who are interested in including multimedia with other teaching approaches. Among the media which can be used are tape recordings, historical records such as "I Can Hear It Now," old magazines, films, and photographic slides. Suggestions for activities which teach English skills include picture research, expository writing, composing and arranging research cards, and writing slide titles. (RS)

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Teaching the
Language Arts

Producing A Multimedia Presentation

KATHLEEN DOBBERSTEIN
KATHLEEN DRZICK

The Michigan Council of Teachers of English
401 South 4th Street, Ann Arbor, Mich. 48103

Kathleen Dobberstein is an undergraduate at Western Michigan University, Kalamazoo, Michigan. She was presented with a commendation by the MCTE in March, 1971, for her project "Muffled Drums," which is the basis of this book. Before beginning her teaching career, she was a surgical nurse and part-time faculty member at Hackley Hospital, Muskegon, Michigan.

Kathleen Drzick is Assistant Professor of English and current chairman of the Committee on English Education at Western Michigan University. She is also MCTE Chairman of the Committee on Teacher Preparation.

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IN APPRECIATION

Charles St. Louis, Audio-Visual Director of Mona Shores High School, who generously shared his technical genius, his creativity, and his time.

John Halloran, Chairman of the English Department at Mona Shores High School, who graciously arranged for classroom experimentation with "Muffled Drums."

Students and Faculty of Mona Shores High School who previewed "Muffled Drums" and made helpful suggestions for its improvement and implementation.



1960's: DECADE OF MUFFLED DRUMS

"Such as we were we gave ourselves outright."

Robert Frost

I

The muffled drums
Echo the grief of our assassinated nation
As our young chief of state,
His brain emptied of ideals,
Holds audience in the Rotunda
On a borrowed catafalque.
Then he is led down Pennsylvania Avenue
With his boots on backward,
As Lincoln bows his head in shame.

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II

Compelled by peaceful dreams
A leader guides his gentle marchers
Into a nightmare of murder revisited.
Then stunned lines of black and white
Swarm arm and arm
With his coffin of silent eloquence
And chant him into a black grave.
The nightmare gains momentum
And begins to burn our nation down.

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III

A predestined torch is passed
To flame in front of another
Who rolls up his sleeves
And barnstorms across our scorched land
Reviving the campaign for Camelot.
He returns on a shrouded circus train,
Mourned by three widows and one world,

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To lie down beside his brother
While men lay down their weapons.

IV

Profiles of three courageous men
Strike our eyes speechless
Reminding us of a long pain;
Yet their gentle dream dignifies disaster,
And the eloquence of silent lips,
Administers an opiate of challenge,
As men rummage in their souls
To ask what they can give outright
To soothe a nation in travail.

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—Kathleen Dobberstein

Producing A Multimedia Presentation

Since Marshall McLuhan and *Media and Methods* have made their impact, it seems superfluous to make a case for mixed media in the classroom. The concept of audio-visual as a teaching aid has matured into film as genre and multimedia as a total teaching experience. Today, in fact, many schools which feature one-semester or nine-week elective courses have found that media classes rank high as student choices. In response to that interest, this booklet is intended both for the teacher who is planning his own media course and the reader who is interested in including multimedia with his other teaching approaches. Preferably it will be read after viewing "1960's: Decade of Muffled Drums," a fifteen minute programmed presentation now available from The Michigan Council of Teachers of English.* It can, however, stand by itself as a guide to outline the steps involved in the production of a multimedia presentation and as a source of suggestions for classroom implementation.

Because the examples in this booklet are taken from the experience gained in the production and implementation of

**To obtain information about renting "Muffled Drums," write to Floyd Bergman, Executive Secretary, The Michigan Council of Teachers of English, 401 South Fourth Street, Ann Arbor, Mi 48103.*

"Muffled Drums," we will briefly discuss its evolution. In order to illustrate the possibilities of using multimedia in the teaching of language arts, Kathleen Drzick had arranged to have a former student show his presentation to her Teaching of English class at Western Michigan University. It was a stimulating visual interpretation of Karl Shapiro's poem "V-letter" with "Sounds of Silence" as background music. Through his choice of contemporary war pictures, Frank Scalabrino had transferred the World War II poem into today's context. His explanation of picture sources, his knowledgeable comments on photocopying and tape recording, and his contagious enthusiasm for multimedia influenced Kathleen Dobberstein to attempt an audio-visual illustration of "Muffled Drums," a poem she wrote for a creative writing class at Western Michigan University in 1969. As a result of studying the composition of Louis Simpson's poem, "Walt Whitman at Bear Mountain," particularly Simpson's frequent allusion to Whitman's poems and style, she wrote her poem of allusions about the three assassinations in the United States in the 1960's. The poem required several drafts before Mrs. Dobberstein arrived at the desired tone of understated reality. The final version appears here in the booklet.

The poem's structure is four unrhymed, nine-line stanzas, covering the assassinations in chronological order. Stanza I refers to the death of John F. Kennedy, stanza II alludes to the murder of Martin Luther King, and stanza III recalls the shooting of Robert F. Kennedy. Stanza IV comments upon the impact of the deaths upon Americans. Several literary allusions enrich the texture of the poem.

1. The epigraph is a double allusion describing the dedication of the three men. It is also a line from "The Gift Outright," the poem that Robert Frost chose to read at John Kennedy's inauguration.
2. "Compelled by peaceful dreams" refers to Martin Luther King's "Dream Speech."
3. "A predestined torch is passed" alludes to a line

from John Kennedy's inaugural address as well as to the title of the book compiled by the Associated Press International about his assassination.

4. "Profiles of three courageous men" refers to John Kennedy's book *Profiles in Courage*.
5. "Ask what they can give outright" is also a double allusion referring both to John Kennedy's famous line "Ask what you can give to your country," and to the title of Robert Frost's poem mentioned above.

These brief insights into the poem point out three important factors Mrs. Dobberstein considered when she decided to use "Muffled Drums" as the basis for the multimedia teaching experience. First, how could she visually illustrate the historical and literary allusions? Second, how could she maintain the tone of understated reality? And, third, how could she retain the four-part structure?

Before outlining the technical steps involved in producing the multimedia presentation of "Muffled Drums," we want to share some of the ideas and exciting experiences we have had while attempting to integrate the presentation with several different Language Arts Programs in some public school classrooms. As you begin your own project, other ideas for using multimedia presentations in your Language Arts Program are sure to appear.

To study poetic composition you may wish to introduce the presentation as an illustration of the literary device "allusion." It is helpful to give each student a copy of the poem, to briefly paraphrase the four parts, and to instruct the student to look for as many allusions as he can discern. During a discussion following one presentation, we found that students questioned Mrs. Dobberstein's motivation for creating the original allusions; they inquired about the visual and audio selections; and they suggested alternate choices. Students suggested, for example, that we add more pictures showing the violence of the assassinations. We pointed out that

this would not be consistent with the poem's tone of understated reality, but that we appreciated the exercise of their own poetic and artistic judgement. Students are often surprised to learn that when they make such suggestions they are actually interpreting art.

Other aspects of poetic composition that can be studied through the medium of this poem are imagery, symbolism, oxymoron and alliteration. For example, the literary imagery of John Kennedy holding a Pope-like "audience in the Rotunda" was reinforced by the visual image of the flag-draped coffin bathed in rays of sunlight, another of Mrs. Kennedy and Caroline approaching the coffin, and finally, the two of them kneeling. These pictures sparked a discussion of the international tendency toward dieification of the former President following his death. The image of Martin Luther King being chanted "...into a black grave" interested students because of the dual meaning of black—a black man, and the darkness of the grave. And the multiple images of stanza III (illustrated with slides of the eternal flame, Robert Kennedy kneeling at John's grave, several campaign shots, the portico of the White House, three pictures of the funeral train, the Mona Lisa portraits of each of the three widows, and the grave-site service for Robert Kennedy) provoked discussions of the Kennedy dynasty, their family loyalty, and their individual vigor in contrast to the shrouds, the mourning, and the stillness suggested in the last five lines.

Several students questioned the oxymorons such as "silent eloquence," "shrouded circus train," the speechless eyes of line 29, and the dignified disaster of line 31. We discussed how twinning seemingly opposite words can give them a special impact and significance which makes them work well together. Because of the deliberately careful narration, students heard the alliteration such as the predominance of "n" sounds in lines 17 and 18, the "w" sounds in line 25, and the "d" sounds in line 31.

At this point in the discussion it seems wise to encourage

the students to exercise the same type of interpretative judgment when they read other literary works. While it is not possible, nor is it desirable to illustrate every poem with actual pictures, students can use the same method by creating mental images and by evoking mood reactions to other literature. For some students this technique may result in a greater enjoyment and a more comprehensive understanding of various literary genres.

The psychological, sociological and political issues suggested by a multimedia interpretation of literature can serve as a focal point for discussion and as an opportunity for team teaching. For example, students responded to "Muffled Drums" with such questions as What caused the assassinations? Will such a thing happen again in the United States? and What can we do to help prevent another decade of disturbance and violence? These questions generated debates about the mood within our country which contributed to the climate for the slayings. The debates developed into an expression of interest in problem solving. At this point, Social Studies instructors could be invited to participate in an inter-disciplinary analysis of the influences that worked upon the assassins, the men assassinated, the nation, and the world. They might also wish to serve as resource persons to assist students who are interested in personal political involvement or social interaction as methods for problem solving.

One possible result of such student interest in contemporary issues could be the type of experience we shared at Hillside Junior High School in Kalamazoo. A group of students, with advisory assistance from their instructors, planned a Martin Luther King memorial assembly. The announcer, the choral soloists and directors, and the speakers—all students—correlated their programs of music, speeches, "Muffled Drums" and another slide presentation, into a statement of cause for which they believed King struggled. These leaders, conducting themselves with impressive poise

and conviction, received the respectful attention of their fellow students.

For some students such classroom discussions or assembly experiences will be the end of their interest, but others will do further reading or perhaps self-directed writing about their reactions. Some students may attempt to write a similar poem about one of their own contemporary heroes. (They may choose surprisingly controversial figures such as Malcolm X, the Berrigans, the Soledad brothers, Eldridge Cleaver, Huey Newton, Angela Davis, or Bernadette Devlin.) Aspiring journalists may wish to re-create news stories of the assassinations or interview other students for their personal reactions to the slayings. A few may wish to write a script to be used as background for an audio-visual creation of their own. Ideas for creative writing responses are endless.

Writing a critical review of the multimedia presentation is another possible assignment. The students can be prepared for the review by a statement about the intention of the production. They can also be shown how to evaluate the effectiveness of the audio-visual presentation by recording what they feel to be the statement made by the presentation, by judging how well the illustrations communicate this statement, and by using specific evidence from the multimedia production to support or illustrate their critical judgments.

And, hopefully, some students can be encouraged to produce their own multimedia creations. They must, of course, have access to the necessary equipment. Often students have their own cameras and tape recorders. If not, they can be introduced to the Audio-Visual Consultant who can acquaint them with what is available in the school's Media Center. Or, if necessary, groups of students can rent cameras from shops which have relatively inexpensive rates for short-term rentals. Once they are equipped, stress the importance of careful visual and audio composition. Hopefully the freedom to create will motivate the students to achieve a valid, yet imaginative interpretation

of literature. Student projects could begin an exciting supply of multimedia resources for the Language Arts Department.

PRELIMINARY PLANNING AND IDEA SHARING

The first technical step of production is to determine what type of pictures and audio will serve best to illustrate an interpretation of the poem. At this beginning stage it is important not to keep your intentions a secret. *Idea sharing* with colleagues and students reveals new interpretations, insights, and valuable tips on possible sources for the pictorial or audio illustrations. For instance, during the idea stage of "Muffled Drums," the chairman of the Mona Shores English Department recalled the excerpt from Edward R. Murrow's "I Can Hear It Now" series of historical recordings in which Arthur Godfrey tearfully narrated the funeral procession of Franklin Delano Roosevelt. This, of course, is not historically accurate for the funeral of John F. Kennedy. However, we decided to tape the portion of the narration which begins with a reference to the muffled drums but doesn't include Roosevelt's name. We then faded it into the recorded grave-site service held for John F. Kennedy. This set the mood for the series of slides which illustrate the lines,

Then he is led down Pennsylvania Avenue
With his boots on backward,
As Lincoln bows his head in shame.

Incidentally, do not trust your memory. As ideas for pictures and the sound track come to mind or are suggested by other, write them down. Many of them may be scrapped as the presentation develops, but you will save the time and frustration involved in trying to remember a

great thought that you failed to jot down. Carry a copy of the poem you are illustrating and fill the margins with ideas.

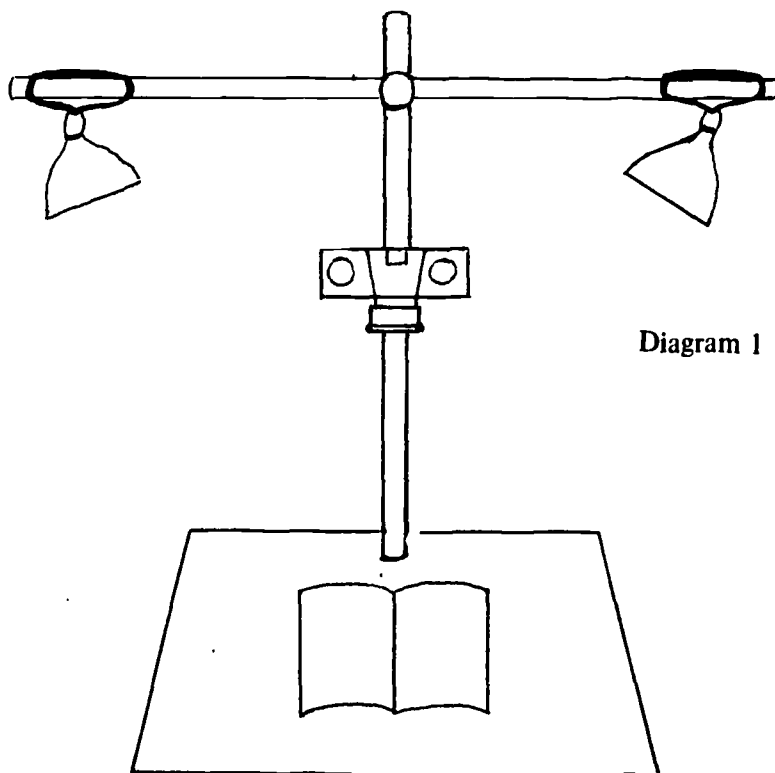
CONTACT THE AUDIO-VISUAL CONSULTANT FOR TECHNICAL ASSISTANCE

An idea is only as good as its execution. Most of us involved in teaching language arts can come through with the good idea; however, many of us fall far short of necessary technical knowledge and lack the equipment to turn the idea into a smooth multimedia communication. For this reason, the move across departmental lines is essential. Take your idea to the Audio-Visual Consultant. He has the technical skills which you may lack, and he is familiar with the equipment that is available in your school or district.

For example, we were able to photocopy pictures of almost any size by using a Hanimex Praktica Super TL 36mm camera with several adjustable lenses and two flood bulbs with reflector shades. This equipment is arranged into a copy stand such as the one shown in diagram one. The camera is screwed onto a metal clamp which is attached to the vertical rod. This metal clamp has a locking screw to hold the camera firmly parallel to the picture board. However, the lock screw can be loosened to allow vertical movement of the camera for focusing. The flood lights are attached to the horizontal rod by movable clamps to permit an adjustment of lighting angles. These rods are anchored in a 24-inch square piece of soft board which stabilizes the equipment and also serves as mount for the pictures to be photocopied. The total cost of this equipment is approximately \$200; however, there are many other excellent 35mm cameras that take inter-changeable lenses. You may wish to make a price comparison at a local camera shop.

Your first encounter with the more complex photocopying equipment may be intimidating. The camera may appear to be too technical; lighting may seem mysterious; and variety

and amount of film to be used may create a dilemma. Your A-V Consultant, however, can help you overcome most difficulties. He will probably be eager to teach both colleagues and students how to use the camera, the additional lenses, the light meter, and the artificial lighting. You may begin your first project acquainted with only a simple loading camera, but you will become more knowledgeable about the art of photography and visual composition as you develop your multimedia presentation.



EXERCISE CREATIVE JUDGMENT WHEN SELECTING PICTURES

Choose color pictures whenever possible. Color adds reality and stimulates viewer interest. However, as you do your preliminary planning and research, select any pictures—color or black and white—that seems to fulfill the purpose of the presentation. A black and white picture can always be replaced later by a similar one in color. Also, you will find many artistic black and white compositions if you exercise creative judgment.

If it is necessary to photocopy black and white pictures, make an attempt to add interest through careful artistic visual composition or through special slide groupings or sequences. One composition technique which we employed in “Muffled Drums” is a pictorial analogy sequence to illustrate the line

As Lincoln bows his head in shame.

The original poetic allusion is to Bill Mauldin’s cartoon showing Lincoln slumped over in his chair, his elbows propped on his knees and his hands supporting his weary head. A photocopy of this black and white cartoon is essential to the visual interpretation of the poem. We added dimension to the interpretation by using three other analogous slides:

1. a close-up of Lincoln with his head slightly bowed;
2. a poignant portrait of a small black boy, one tear on his cheek, holding his head in the same position as Lincoln’s in the preceding picture;
3. a picture portraying a double image of grief: a young sailor with his white-gloved hands over his face, and behind him, an elderly woman whose facial expression reflects sorrow;
4. and, finally, the photocopy of Mauldin’s cartoon.

This type of conscious visual composition creates a reality which black and white slides, not artistically done, may otherwise lack.

Another creative technique we used to give added interest to black and white slides is the use of progressively closer shots of one picture, which gives the effect of motion. Three black and white pictures of Martin Luther King delivering his "Dream Speech" at the Washington Monument illustrate the line,

Compelled by peaceful dreams.

We took progressively closer shots of one of the pictures. Then we arranged the slides so that the first one shows King's back and a portion of the crowd; the next three move closer to King from a side angle, and the final is a close-up of his face from nearly front view. This produces the illusion of a movie camera panning King as the sound track plays an excerpt from his speech.

It continues to bother us that we were unable to find more pictures of Martin Luther King in color print. We searched through hundreds of magazines and books, and we browsed through a Malcolm X Book Store which specialized in Black American Literature. But we were able to find only two color pictures. One of them was on the cover of a foreign magazine that was mailed folded in half lengthwise and wrapped in heavy duty paper. It was an excellent portrait of King, one which we wanted to use, but there was a white streak down the center of the picture. In order to photocopy this portrait we touched it up by applying the shade of pencil that matched the color of the picture and by rubbing the color in with fingertips until the streak became nearly indistinguishable.

In the same fashion, we were forced into a combination of color and black and white slides to illustrate the arrival in Dallas of John and Jackie Kennedy. We solved this problem by careful grouping for continuity. We began the presentation

with color, then added a group of black and white close-ups, and ended the introduction with two color sequences.

These artistic touches become possible when the amateur with the idea and the professional resource person with the technical knowledge and experience cooperate. Even though you may learn to work the photocopy equipment, keep in close touch with the A-V Consultant. Work toward a mutual respect for each other's judgment and interpretative ability in order to improvise and to improve on the original concept.

HOW MANY SLIDES CAN YOU SELECT? HOW DO YOU ORGANIZE THEM?

Two final preliminary directions will help you plan and organize your presentation. First, the nature of the project and the available equipment determine the number of slides you select. Your goal should be to change slides every five to ten seconds during the presentation. Therefore, the number of slides will be partially determined by the length of the sound track you develop. The other determining factor is the size of the slide tray. For example, if a carousel projector is used, two sizes are available: one holds 80 slides, the other 140 slides.* Or you may have a dissolve unit at your disposal. This unit fades one projected picture into another producing the illusion of viewing a motion picture. In this case you will use two projectors and two 80 slide carousels, dividing the slides alternately into each tray. With this equipment you can select up to 160 slides. Because you do not want to break a creative production by changing the carousel, it is wise to make certain of the tray size and to keep a close count of the number of pictures you are choosing.

The second directive provides you with a way to organize

**The Kodak 140 slide carousel may eventually be replaced with a 100 or 120 capacity unit which would then be your best option.*

your presentation by keeping an accurate yet flexible list of the pictures to be used. It is the system described in many audio-visual pamphlets and textbooks.

1. Record a description of the content of the picture and its source on a 3 x 5 card.

Description of Picture	"Life" January 19, 1965 p. 24. (color)	no.1
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2. Record only one idea per card.
3. Number the cards in pencil so that they can be rearranged and easily renumbered if other pictures are added or a different sequence is desired.

PICTURE RESEARCH

The actual research for the pictures to photocopy is time-consuming. We spent about fifteen hours to investigate the sources for "Muffled Drums." Excellent sources for most pictures are the news magazines, *National Geographic*, some foreign publications such as *Paris Match*, and *Look*. Follow the same procedure used for any research work: consult the *Reader's Guide to Periodical Literature* and other specialized indexes for articles you may wish to scan. The abbreviation "il" in the index listing indicates clearly that the article is illustrated. For example, one of the pictures used to illustrate the line,

He returned on a shrouded circus train

was taken from *Life* magazine. The *Reader's Guide* entry reads:

Constituency of sorrow along 225 miles of track.
L. Wainwright. il Life 64:22-3 Je 21'68

Do not neglect the possibility of finding excellent pictures in books that deal with the subject of your presentation. The example below shows how illustrations are indicated on file cards.

E	Associated Press.
843	Triumph and tragedy: the story of the Kennedys,
.A7	by the writers, photographers, and editors of the
	Associated Press. Editor: Sidney C. Moody, Jr.
	New York, Morrow, 1968
	256 p. illus. (part col.), ports. (part col.) 27cm.
	Bibliography: p. 256.
	1. Kennedy family. I. Moody, Sidney C., ed. II Title.

The most logical location of these sources is a university or public library. However, before you depend upon this, be certain to ask if they circulate their magazine copies. If they do not, request permission to photocopy within the library. Allow yourself time to clear this request with all persons in authority. If the library allows neither circulation nor photocopying, use their research indexes to determine the specific magazines you would like. Then investigate local high school libraries. Most of them have facilities to file magazines dating back three to five years. They usually circulate their unbound copies and will cooperate with photocopying requests. Magazines older than three to five years are probably micro-filmed and cannot be photocopied. If you have no luck with

the libraries, check your own stacks of old magazines or telephone friends to look in their attics and garages.

ARRANGING RESEARCH CARDS

Compose the presentation before doing the actual photocopying by arranging your 3 x 5 cards on a planning table. Because you have recorded more pictures than you actually need, discard those unnecessary cards and begin to arrange the others for visual continuity. During this editing process we asked ourselves several questions: Does this arrangement fulfill our purpose? Have we effectively illustrated the historical and literary allusions in "Muffled Drums?" Does our picture choice maintain the understated tone? Did we visually indicate the poem's four-part structure? When we could answer these questions to our satisfaction, we knew the editing process was completed.

SCHEDULE A PHOTOCOPY APPOINTMENT

When you set up a photocopying appointment with the A-V Consultant, tell him the number of slides you desire. This enables him to purchase the correct amount of film. For example, we used Kodak Daylight High Speed Ektachrome film which takes 20 slides. We planned to take 96 slides, but because we wanted to allow for flexibility we had six rolls of film available. We made several spontaneous artistic decisions as we were photocopying which necessitated additional shooting appointments and two additional rolls of film. Allow additional time for slide failures which will necessitate retakes.

CAREFUL PHOTOCOPYING TO PRODUCE GOOD SLIDES

The following directions should prove useful while you are in the process of photocopying.

1. To prevent wrinkling, keep the picture flat.
Tack loose pictures to the cork board. If the picture is in a book or magazine, use a piece of non-reflective glass as an anchor.
(An 11 x 14 piece of non-reflective glass can be purchased at a camera shop for about \$3.00)
2. To prevent distortion, keep the camera parallel with the picture boards.
3. To prevent light glare from pictures with a glossy surface, shift either one or both lights until no glare is visible through the camera sight.
4. To achieve accurate lighting, check the light meter frequently.
5. To produce distinct pictures, check the focus carefully.
6. To copy the exact portion of the picture you desire, adjust or add lenses as necessary.
7. To avoid blurring the photocopy, keep the camera absolutely still by using a cable release so that you can trip the shutter without touching the camera directly.

SELECTING THE BACKGROUND FOR TITLES

While photocopying, decide upon the slide or sequence of slides you will use as a background for your titles. We used a close-up picture of John Kennedy in the limousine in Dallas. To create the illusion of viewing him through the assassin's rifle sights, the A-V Consultant drew fine red lines on a transparent sheet of paper. He placed this paper on top of Kennedy's picture. Then he cut a small circle in a sheet of black construction paper. By holding this paper about six inches above the picture and by focusing the camera about six inches above the construction paper, the photocopied circle was not sharply defined. This created our desired illusion

that the assassin shot Kennedy from a distance. We took seven photocopies of this for background slides.

PREPARING THE TITLE SLIDES

To prepare the titles, use a black felt pen to stencil letters on plain white paper. Carefully center the titles; make them short and simple with large margins. A photocopy picks up the black lettering but reproduces the paper as a clear background. When the developed slides return, remove the cardboard frames from the background slides and the title slides. Then place the titles on the backgrounds into the frames, and glue the frames together. Or you can iron the frames together, setting the iron on silk temperature.

IMPORTANCE OF CHOPPING

Check the developed slides carefully for mounting errors. Unexposed areas of film not covered by cardboard frames will project on the screen as distracting white streaks. These areas should be covered on one side with thin strips of black construction paper, which are slipped between the slide and the frame. This cropping eliminated the streak. Also some of the slides may have been mounted slightly crooked, but cropping can make the picture appear evenly mounted. If the presentation is shown several times, the cropping may have to be redone.

PREVIEW SLIDES FOR CONTINUITY AND ERRORS

Arrange the cropped slides in sequence and run them through the projector, checking for continuity and photocopying errors. Notice such defects as undesirable light reflections, poor focusing, and other distortions that may require retaking some shots. Keep in mind that photocopying picks up the texture of the

magazine print. This texture will be enlarged when the slide is projected on the screen. You probably cannot prevent this type of distortion.

PRODUCING THE SOUND TRACK

Production of the sound track involves the same basic steps followed in planning and preparing the slides. The limitations or flexibility of the available recording equipment determine the number of sound sources you choose. For example, to create the special effects for "Muffled Drums" we were able to select excerpts from seven LP albums, to choose a variety of sound effects, and to add the narration because several tape recorders and multi-input mixer were available. Following is a simplified explanation of the procedure used to create a sound track using this type of equipment.

1. Record the excerpts from the albums on one tape, the desired sound effects on another, and the narration on a third.
2. Feed these tapes on three separate inputs through the mixer.
3. Determine a recording volume such as six.
4. Begin playing input one on volume six with input two and three on zero.
5. Gradually reverse the volume of input one with either of the other inputs when you desire to fade one source into another.
6. The mixer blends the sounds and feeds them on one input into a recorder.

Of course, this procedure is not as simple as it sounds. Smooth audio blending requires the mixer and a great deal of practice. A six-input mixer costs approximately \$100. The price for the practice is your time. For the beginner, the skill of the Audio-Visual Consultant is an invaluable asset.

Exercising creative judgment is as important in putting

together the sound track as it was in composing the slide sequences. Make audio selections carefully. Set the desired mood and tone of the poem by choosing music and sound effects that communicate precisely your interpretation. Be constantly alert for sound combinations that create an artistic background for your slides.

In creating the audio for "Muffled Drums," for example, we chose excerpts from historical albums to illustrate the literary allusions. Robert Frost reads from "The Gift Outright," Martin Luther King presents his "Dream Speech," and John Kennedy addresses the nation at his inauguration. To illustrate some of the historical allusions, we combined several sound effects to recapture the excitement of the Kennedys' arrival at Dallas (crowd sounds, a jet plane landing and taxiing, and the limousine starting the motorcade). We also carefully selected freedom chants made famous during the black marches and portions of the "Battle Hymn of the Republic" which was used at Robert Kennedy's funeral. For special effect, we reverberated the sound of rifle shots and repeated the sound of muffled drums by recording brief seconds from an album of the "I Can Hear It Now" series and by duplicating that sound several times. For musical background, we rearranged the stanzas of "Abraham, Martin, and John" to fit the respective parts of the poem.

The importance of working closely with the A-V Consultant is again evident. Using a console tape recorder with a reverberator or an echo-chamber requires an understanding of the equipment and a competence in its use. The Consultant can teach you how to achieve the desired effect as well as assist you with the taping.

AUDIO RESEARCH

To locate the audio sources, check the audio-visual department in a university, public, or school library, or an Instructional Media Center. Most of these departments lease records,

tapes, or albums for a nominal fee. Many of the musical sources may be in your own private collections. Begin a memory file or card file of specific recordings that may serve as the background for one of your multimedia creations.

TRANSFERRING TO CASSETTE AND SYNCHRONIZING

After recording and mixing the tape, using the method described previously, transfer the sound track to a good quality cassette. Then run through the completed presentation several times until you feel comfortable with the sequences and the continuity between the slides and the audio. Finally, if there is a sound-synchronizer available, use it to program the tape so that it automatically changes the slides when they are run on a projector with remote-control outlets. The tape can also be programmed for manual slide changes by using audible cues such as a "beep" or a pencil tap. Be certain to make these audible cues as faint as possible so they do not distract from the artistic experience you desire.

Technical success with your own presentations will certainly encourage you to experiment further as companies manufacture newer and more flexible equipment. Our involvement with "Muffled Drums" has certainly given us a continuing interest in technology. But the experience of sharing with students the excitement of creating art is the greatest opportunity which the use of multimedia offered us as Language Arts teachers.